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METRO-GOLDWYN-MAYER PRESENTS A CARLO PONTI PRODUCTION DAVID LEAN'S FILM OF BORIS PASTERNAK'S

DOCTOR ZHIVAGO

ORIGINAL
MOTION PICTURE
SOUNDTRACK

COMPOSED AND
CONDUCTED BY
Maurice Jarre

ORIGINAL MOTION PICTURE SOUNDTRACK

GERALDINE CHAPLIN *as Tonya*

JULIE CHRISTIE *as Lara*

TOM COURTENAY *as Pasha*

ALEC GUINNESS *as Yevgraf*

SIOBHAN McKENNA *as Anna Gromeko*

RALPH RICHARDSON *as Alexander Gromeko*

In a world of guns and ice
There is the great noise of battle
And the greater silence of Lovers

METRO-GOLDWYN-MAYER PRESENTS A CARLO PONTI PRODUCTION

DAVID LEAN'S FILM OF BORIS PASTERNAK'S

DOCTOR ZHIVAGO

STARRING

GERALDINE CHAPLIN · JULIE CHRISTIE · TOM COURTENAY
ALEC GUINNESS · SIOBHAN McKENNA · RALPH RICHARDSON
OMAR SHARIF (AS ZHIVAGO) ROD STEIGER · RITA TUSHINGHAM

SCREENPLAY BY ROBERT BOLT · DIRECTED BY DAVID LEAN IN PANAVISION® AND METROCOLOR

MUSIC COMPOSED AND CONDUCTED BY MAURICE JARRE

1. **Overture** (4:22)
   Recorded 12/9/65
2. **Main Title** (2:38)
   Recorded 12/10/65
3. **Kontakion/Funeral Song** (3:15)
   Recorded 12/9/65
4. **Lara Is Charming** (1:16)
   Recorded 12/14/65
5. **The Internationale** (1:12)
   Recorded 12/14/65
6. **Lara And Komarovsky Dancing Up A Storm** (:40)
   Recorded 12/14/65
7. **Komarovsky With Lara In The Hotel** (3:51)
   Recorded 12/1/65
8. **Interior Student Cafe** (1:34) (outtake)
   Recorded 12/10/65
9. **Sventitsky's Waltz/After The Shooting** (2:17)
   Recorded 12/9/65
10. **Military Parade** (2:11)
    Recorded 12/8/65
11. **They Began To Go Home** (2:06)
    Recorded 12/8/65
12. **After Deserters Killed The Colonel** (1:05)
    Recorded 12/8/65
13. **At The Hospital** (1:00)
    Recorded 12/8/65
14. **Lara Says Goodbye To Yuri** (1:27)
    Recorded 12/9/65
15. **Tonya Greets Yuri** (:46) (outtake)
    Recorded 12/9/65
16. **The Stove's Out** (1:30) (outtake)
    Recorded 11/26/65
17. **Yevgraf Snaps His Fingers** (3:09) (outtake)
    Recorded 11/26/65
18. **Evening Bells - Moscow Station** (1:03)
    Recorded 1/21/66
19. **Flags Flying Over The Train** (1:04) (outtake)
    Recorded 11/26/65
20. **Yuri Gazing Through A Tiny Open Hatch** (:37) (outtake)
    Recorded 11/26/65
21. **The Door Is Banged Opened** (1:48) (outtake)
    Recorded 12/10/65
22. **Intermission** (:43)
    Recorded 12/10/65
23. **Yuri Follows The Sound Of The Waterfall** (:44)
    Recorded 11/29/65
24. **Tonya And Yuri Arrive At Varykino** (2:56)
    Recorded 11/29/65
25. **They Didn't Lock The Cottage** (1:33)
    Recorded 11/29/65
26. **Varykino Cottage, Winter Snow** (:57)
    Recorded 11/29/65
27. **Yuri And The Daffodils** (1:17)
    Recorded 11/30/65
28. **On A Yuriatin Street** (1:36)
    Recorded 11/30/65
29. **In Lara's Bedroom** (:34)
    Recorded 11/29/65
30. **Yuri Rides To Yuriatin** (:22)
    Recorded 11/30/65
31. **Yuri Is Taken Prisoner By The Red Partisans** (:49)
    Recorded 11/29/65
32. **For As Long As We Need You** (:40)
    Recorded 11/29/65
33. **Yuri Is Escaping** (2:17)
    Recorded 11/30/65
34. **Yuri Approaches Lara's Apartment** (:50)
    Recorded 11/29/65
35. **Yuri Looks Into The Mirror** (:30)
    Recorded 12/1/65
36. **Lara And Yuri Arriving At Varykino** (1:39)
    Recorded 12/1/65
37. **Yuri Is Trying To Write** (1:19)
    Recorded 12/1/65
38. **Yuri Frightens The Wolves Away, Part I** (:49)
    Recorded 12/1/65
39. **Lara Reads Her Poem** (:40)
    Recorded 12/9/65
40. **Yuri Frightens The Wolves Away, Part II** (1:55)
    Recorded 1/21/66
41. **Yuri Works On** (:52) (outtake)
    Recorded 12/1/65
42. **Then It's A Gift (End Title)** (1:43)
    Recorded 12/8/65 and 12/9/65
43. **Lara's Theme (jazz version)** (1:57)
    Jam Session - Recorded 12/10/65
44. **Lara's Theme (rock 'n' roll version)** (2:39)
    Jam Session - Recorded 12/10/65
45. **Lara's Theme (swing version)** (1:15)
    Jam Session - Recorded 12/9/65

Music published by EMI Robbins Catalog Inc./ASCAP (except for "Kontakion" and "The Internationale"– both traditional)

Foreword by Maurice Jarre

I had six weeks to write and record the score for *Doctor Zhivago*, so I was forced to compose many minutes of music each day. Any composer knows that inspiration does not always come when you need it, and you get panicky. But not working with David Lean. There are rarely problems with inspiration when you are working for a great director.

To work with David meant a true collaboration on the music. When I first received my script, he had already notated all the places where he thought the music should be. He used a script like a map, not only for actors but also for composers. He was so very particular about the music itself. The spotting sessions were very easy with David because he knew exactly what he wanted. But he was also very demanding. During rehearsals, he was always there with me and the orchestra. During recording sessions, he was always in the booth.

I remember him saying, "Maurice, do you think the clarinet can come up a little without actually hearing the beginning of the line?" He was so tuned into the music. When he passed away, I lost not only a great director, but a great friend.

After we finished working on our first picture together, *Lawrence Of Arabia*, David began working on *Doctor Zhivago*. By that time I had immigrated to the United States, and he didn't know how to reach me. He called the M-G-M music department and asked if they had my phone number because he wanted me in Spain to work on the new film. The music director there told him, "Mr. Lean, you know Maurice is a very good composer for space and sand, but we have better composers for snow and Russia." David laughed and told them that no matter what, he wanted me in Spain right away. I remember that the M-G-M music department classified everything — there was even a department that specialized in main title themes. No matter what composer wrote the score for any particular film, he had to give the main title theme to this special department.

I was absolutely stupefied. When I began writing the music for *Doctor Zhivago*, I told them I was writing my own main title. They looked at me rather suspiciously — "Oh, this Frenchman is strange!"

When I arrived in Spain, David invited me to see the reconstruction of Moscow, and he showed me some of the rushes. It was very unusual for a director to ask a composer onto the set. I was so excited that I ran back to my room in Madrid, and I wrote a theme for the film. The next morning, I told David I wanted to show him something, and I played the theme on the hotel piano. He said, "Well, Maurice, I think you can do better." I was really disappointed. I rushed back to my room and wrote another piece of music. He said it was too sad. After a time, I wrote a third theme. He said it was too fast. I was beginning to get very depressed when David suggested, "Maurice, forget about *Zhivago*, forget about Russia. You go with your girlfriend to the mountains, because I know you like mountains, and you think about it and write a love theme for her."

I returned to Los Angeles and spent one weekend in the Santa Monica mountains. That Monday morning I wrote my fourth theme. David heard it and exclaimed, "That's it." Sure thing, it was "Lara's Theme." I had written four themes before finding the right one, and in the process I had learned a lesson in perfectionism from David. He was truly a perfectionist, in every way. If you play "Lara's Theme" on the piano, you know that it has little to do with Russia, but rather it is a very simple love theme.

We didn't use any type of Russian folk music in the score. The only traditional piece is the Russian Orthodox music used during the burial of Yuri's mother,necessary to lend authenticity to the scene. I studied Russian music at the Paris Conservatory of Music, so I enjoyed creating the Russian-style waltzes that play while Lara and Komarovsky are dancing. David was very specific about his desire for a basic love theme, not just to support the story but one that had universal appeal. Because of this, the Russian quality is not inherent in the music itself, but rather in the orchestrations — and provided by the balalaikas.

I had thought right away about the balalaika sound — a kind of sweeping sound, very melodious, and almost embracing. Years before, when I was the musical director for the French National Theatre, we had toured Russia and I had heard a balalaika orchestra. So I knew the exact sound I wanted for *Doctor Zhivago*. When we began looking for balalaika players, we realized how difficult it was to find them in Los Angeles. And we couldn't go to Russia, of course, at that time. I mentioned the problem

to someone at a Russian restaurant on Sunset Boulevard, and he suggested I might find some players through a Russian Orthodox church in Hollywood. One Sunday morning, I stood in the church entrance and began asking if anyone could play the balalaika. Finally, one Russian, a very nice guy, said that he could play. I asked if he knew others, maybe three or four. He said "How many do you want?"

At the next rehearsal, the fellow walked in with a convoy of 24 balalaika players. The only problem was that they played by ear, they couldn't read music. So I had to teach each player the 16 bars of "Lara's Theme." When we recorded the music, the M-G-M Studio Orchestra played brilliantly as I conducted. But the balalaika players looked at me blankly, and I found myself having to mime and hum their cues and entrances. It was really very, very interesting to discover how to mime the music! The orchestra and the balalaika players actually performed very well together. Both my grandmothers were Russian, so I learned to read and speak the language a bit; this made the communication even easier.

Since the balalaika players couldn't memorize more than 16 bars, I had to challenge the orchestrations using these same 16 bars time and again. There are actually four or five different themes in the score, but it was mainly due to the balalaika players' limitations that "Lara's Theme" became a leitmotif through the entire film.

Before I started to write the first note of music, I had already had this balalaika sound in mind. But there was a man in L.A. named Paul Beaver, a genius, who had invented an instrument called the Moog synthesizer. I had studied electronic music and decided to use the Moog synthesizer to give the score an added sense of strangeness. (It is interesting to see the synthesizer of today, just a little keyboard and some patch cords. In 1965, we needed a truck to bring in this huge machine, just to play a few little sounds!) The electronic music in *Doctor Zhivago* is actually mixed deep into the score to add another dimension, not used as blatantly as the synthesized music of today. Using a synthesizer was uncommon at that time. Directors and producers were very skeptical about electronic music. Now, unfortunately, they use synthesizers to replace entire orchestras, just to save money.

When I won the Oscar for *Doctor Zhivago*, I was in Los Angeles at the time, so it was very exciting to attend the ceremony. All the composer nominees were assigned seats near each other. This was a little cruel, sitting among nice colleagues and friends who are competing for the same award, while all the time you are hoping to win. Before the ceremony began there was a small man I didn't know sitting in front of me. He turned to me and said, "Maurice Jarre, I am Alfred Newman." I said, "Oh, I'm so happy to meet you, and ...." He interrupted: "Yes, but I must tell you — I think you are going to win because my granddaughter said, 'Grandpa, you have no chance against *Doctor Zhivago*.'" I will always remember that event because not many people would have such good will and good humor during such intense moments.

This had been more pleasant than my Oscar experience for *Lawrence Of Arabia*, my first nomination. At the time, I had never heard of an Academy Award. I was in my flat in Paris at seven in the morning when I heard on the radio, "Maurice Jarre got a nomination for *Lawrence Of Arabia*." I called Sam Spiegel and said "You know, I'm nominated for this Academy Award. Do you think you can pay to fly me to Los Angeles to attend the ceremony?" He said, "No, no, no. I tell you, Maurice, you have no chance. Americans always win." I found out later he told the same thing to Omar Sharif, Peter O'Toole, Freddie Young, and Robert Bolt.

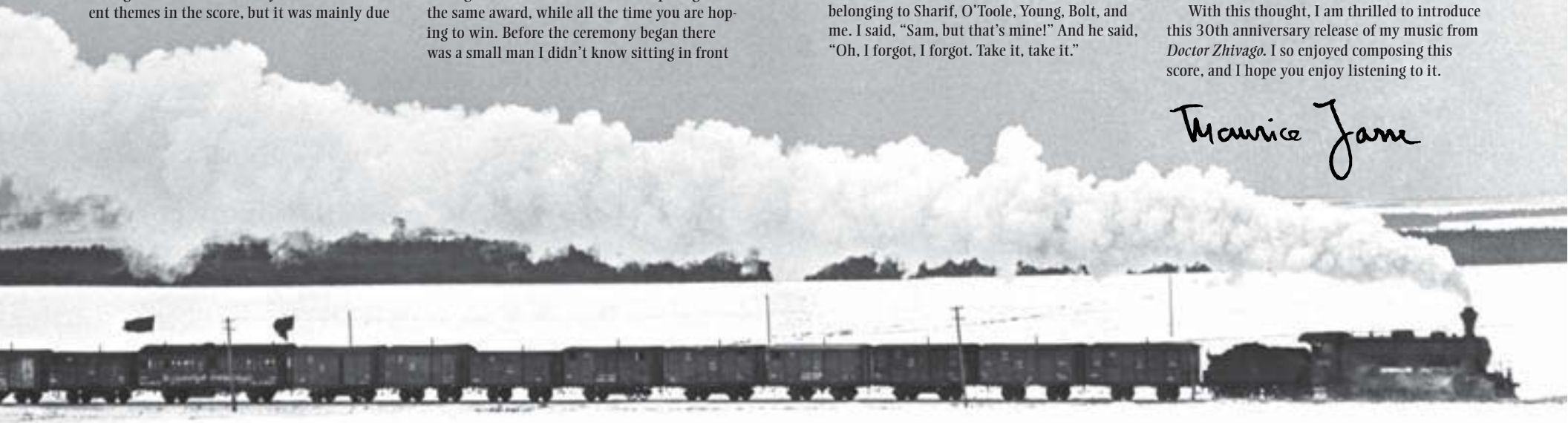
When I won, I said to Sam, "Where is my Oscar?" He said, "Don't worry. They will send you your Oscar." Five months later I hadn't received the statue. I was in Sam's London office one day, and there were all the Oscars belonging to Sharif, O'Toole, Young, Bolt, and me. I said, "Sam, but that's mine!" And he said, "Oh, I forgot, I forgot. Take it, take it."

I was very happy and went back to the plane. When I arrived in Paris, the customs officer said, "What is that?" I told him it was my Oscar, and I was so proud. He said, "Oh, but that's gold. You don't have the right to take it with you." I said, "It's probably not gold." He said, "Oh yes, that's gold. I tell you it's gold! It's very heavy, and you are going to jail." "But," I argued, "it's an award." So he took a knife and scratched the Oscar. "Oh," he said, "it's just metal." That's how I finally got my first Oscar.

I was raised in the theatre — if I may say, brought up on theatre life. As you know, the stage is not a very lucrative profession. If you are really an artist and money comes from your work, you are very lucky indeed. While it's very exciting to win an Oscar (and I am fortunate to have won three), you realize that it's just an award, it's not your life. I am most happy because, you know, it is the wish and dream of a composer that his music is played and heard everywhere. I've heard a guitar player on a gondola in Venice playing "Lara's Theme." I've heard street musicians with primitive instruments in Central Africa playing "Lara's Theme." I've heard my song played on countless types of instruments in countries all over the world. These are the moments that make my life a pleasure.

With this thought, I am thrilled to introduce this 30th anniversary release of my music from *Doctor Zhivago*. I so enjoyed composing this score, and I hope you enjoy listening to it.

Maurice Jarre



About Maurice Jarre

Maurice Jarre is one of the most highly acclaimed and prolific composers of our time, and his film scores are considered among the most enduring and timeless works in motion picture history.

Born in 1924 in Lyon, France, the son of a technical director for French national radio, young Maurice was honing a career as a broadcast engineer when, at age 16, he decided to follow his dream of becoming a composer and conductor. He studied theory, harmony, and percussion at the Paris Conservatory of Music, and within three years became a principal tympanist in the major Paris orchestras. His studies with Pierre Schaeffer at the "Club d'essai" of the "radiofussion francaise" in Paris led to his distinctive reputation as an early pioneer in the field of electronic music.

During World War II, Jarre joined the infantry as a member of the French Navy band. After the war, he began a career as a theatre percussionist with the Jean-Louis Barrault Company and later became musical director for the National Theatre Populaire. Over the following 12 years he wrote and conducted nearly 60 scores for such stage plays as *The Prince Of Hombourg*, *Don Juan*, *Macbeth*, *Richard II*, *Oedipus*, *The Hairy Ape*, and *The Miser*. Jarre scored his first film, *Hotel Des Invalides*, in 1951 and advanced to compose for more than 40 French feature films. His score in 1961's *Sundays And Cybele* earned him the attention of producer Sam Spiegel, who hired Jarre to compose the music for *Lawrence Of Arabia*.

Maurice Jarre's diverse styles in composition are featured in more than 150 films released worldwide over the past 35 years. He won three Academy Awards for his scores to *Lawrence Of Arabia*, *Doctor Zhivago* (both scores also winning the Golden Globe Award), and *A Passage To India*; the Golden Globe Award for *Gorillas In The Mist*; two British Academy Awards for *Witness* and *Dead Poets Society*; the Sydney Film Critics Circle Award for *The Year Of Living Dangerously*; and the Ace Award for *Apology*. Other credits include *Ryan's Daughter*, *Grand Prix*, *Is Paris Burning?*, *The Collector*, *The Longest Day*, *The Professionals*, *Topaz*, *The Effect Of Gamma Rays On Man-In-The-Moon Marigolds*, *Jesus Of Nazareth*, *The Man Who Would Be King*, *Shogun* (miniseries), *Ghost*, *Fatal Attraction*, and *Enemies, A Love Story*.

Jarre has conducted notable orchestras in countries all over the world, among them the Royal Philharmonic Orchestra, the Japan Philharmonic, the Los Angeles Philharmonic, and the Central Symphony Orchestra of the People's Republic of China. He is "Citoyen d'Honneur" de la ville de Lyon and was decorated by the French government as Commandeur des Arts et Lettres in recognition of his extraordinary contributions to the world of music. He was also awarded the Legion d'Honneur by French President François Mitterand.

Maurice Jarre's score for *Doctor Zhivago*, as originally conceived, was very diverse in form and color. When the film was edited to its present 3 hours and 17 minutes, much of the score's character was consequently altered. Jarre recalls being very upset because the film's edits resulted in what he considered an overburdening repetition of "Lara's Theme." Soon after the film opened, he realized that artistry must often give way to commercial success as he heard patrons whistling his theme while exiting the movie houses.

With this 30th anniversary reissue of the *Doctor Zhivago* soundtrack album, we are pleased to introduce original full-length recordings of Maurice Jarre's score cues, many of which had been drastically edited for the film. Also featured here are several extraordinary pieces of score cut completely from the film and never before issued in any medium. All selections are presented in their original sequence. Some selections have been grouped together without audible breaks and will play as a single dramatic presentation. However, all tracks have been digitally indexed for your reference.

"Lara's Theme" still remains a perennial throughout this album. We chose to list each selection by name substantially as it appears in the original conductor's score. Therefore, you will note that there are no score pieces specifically titled "Lara's Theme."

What was termed the Entr'acte in *Doctor Zhivago* was not a newly created piece of music, but rather a reprise of the Overture. In our desire to offer you a lengthy variety of Jarre's score pieces, we have chosen not to include this reprise on the album.

In the process of preparing the album, we were delighted to discover several rough recordings from an impromptu "Lara's Theme" jam session with five members of the M-G-M Studio Orchestra, laid down as a tension-breaker at the end of their December 10, 1965, scoring day. Two of the more distinctive recordings are included here, a schnazzy jazz treatment and a rather amusing rock 'n' roll treatment. In addition, we discovered a surprise swing band arrangement of "Lara's Theme" conducted by Jarre from a December 9, 1965, scoring session. This version also appears to be a tension-breaker, having been recorded between takes of the Overture and "The Internationale." We have included this on the album as well. You will find these recordings seemingly familiar, for "Lara's Theme" has been played over the years on every type of instrument in every conceivable style and fashion. However, keep in mind that at the time these jam sessions took place, the song had not yet become a standard and, in fact, had not even been heard by the public!

The orchestrations for *Doctor Zhivago* involve a very unusual instrumentation. Jarre gathered the largest ensemble of musicians ever employed by a Hollywood studio of that time: 110 symphonic musicians including members of the M-G-M Studio Orchestra, his 24 balalaika players, and a 40-member chorus. In addition to the customary symphonic instrumentation, there were Shamisens (Japanese banjos) and a Koto (7-foot Japanese harp) along with a six-foot gong, organ, novachord, electric sonovox, harpsichord, electric piano, tack piano, and zither. The recording sessions took place on the former M-G-M studio scoring stage, which is still considered to be the premier scoring stage in Hollywood. The ten principle sessions took place between November 26 and December 14, 1965, and an additional pick-up session occurred on January 21, 1966 (several weeks after the film's premiere), to replace five score cues before the film's nationwide release.

The album begins with the **Overture** presiding before the start of the picture. It introduces the listener to the unyielding drama of world war and revolution ever present throughout the story and encompasses several of Jarre's most stirring themes. By contrast, the **Main Title** is a montage of Jarre's more personal motifs, including "Lara's Theme." Together, these two musical pieces portray the wide spectrum of conflict: stormy interpersonal crisis against a panorama of social unrest.

As Yevgraf recounts for his niece the chronicle of her father's life, the story begins with the funeral of Yuri's mother, a young woman with a talent for the balalaika. The haunting Russian Orthodox hymn "**Kontakion**" soars on a wind as a whisper of "Lara's Theme" ("**Funeral Song**") seems to pass the mother's gift of creative inspiration to the young boy. With his mother's balalaika as his only possession, Yuri will begin a new life with the Gromeko family and will fall in love with their daughter Tonya.

The story advances to 1914 as Jarre's score captures the opulence of Russian high society. The beautiful Lara is pushed by her socially ambitious mother into the clutches of the affluent and corrupt Komarovsky. At a stylish restaurant, the orchestra plays a beautiful waltz ("**Lara Is Charming**") as Lara makes her entrance into high society. Outside in the streets, the raw determination of revolutionary demonstrators briefly undermines the gaiety of the evening with the fervent anthem "**The Internation-ale**." But the patrons scoff at the notion of revolution ("No doubt they'll sing in tune *after* the revolution!") as the orchestra plays on ("**Lara And Komarovsky Dancing Up A Storm**"). Lara finally becomes Komarovsky's mistress. During a sordid rendezvous, the disturbing character of their relationship can be heard in "**Komarovsky With Lara In The Hotel**."

"**Interior Student Cafe**" is a variation of the earlier waltz "Lara Is Charming." Jarre created this underscore for a scene in a modest cafe where Lara introduces Komarovsky to her beloved Pasha, and the two young people disclose their intention to marry. The reprise of the waltz was meant to bridge a contrast between Lara's artlessness toward Komarovsky's initial advances and her subsequent rejection of Komarovsky by her announcement of marriage. However, the gaiety of the waltz detracted from the tension of the moment, so the music was cut from the film. This lovely piece was nevertheless included on the original soundtrack album, and it is also included here.

Finding that he's lost power and control over Lara, Komarovsky rapes her. Later that night, ravaged with anger and guilt, Lara enters a gala ball where she pulls out a gun and shoots her assailant. Another of Jarre's striking waltzes is featured through much of the scene and interpolated with dramatic score in "**Sventitsky's Waltz/After The Shooting**." This is the last waltz in the score, issuing a final homage to society life in Czarist Russia.

Jarre's music turns dark and ominous as world war is declared, and the Imperial Army begins building forces while the streets fill with parades of passing soldiers ("**Military Parade**"). As the army fights to stay alive, Lenin's propaganda begins spreading among the disillusioned ranks. The score resounds the triumphant spirit of the revolution as soldiers abandon their posts and begin the walk home ("**They Began To Go Home**"). They meet replacement troops along the path, many of whom join the hostile deserters ("**After Deserters Killed The Colonel**"). In the last days of the war, Yuri is a military doctor tending to the wounded. He encounters Lara and enlists her as a nurse. With news that the Czar is in prison, Yuri and Lara tend to the wounded in an abandoned country house ("**At The Hospital**"). Months later, the makeshift hospital is emptied, and Yuri and Lara part ways. "**Lara Says Goodbye To Yuri**" is Jarre's first extensive use of "Lara's Theme." Its lilting presence is bittersweet, signifying the end of the world war and their consequential return to separate lives.

Yuri's arrival to the starkness and harsh realities of Lenin's Moscow bid the film's creators to cut three extraordinary pieces of score so that the audience could better concentrate on the characters' interactions. All three pieces are presented here for the first time. In "**Tonya Greets Yuri**," the listener can picture Tonya spotting Yuri from her balcony, realizing he's returned, and running down the stairs to welcome him home. The joyousness of the music turns sorrowful as Yuri enters his doorway to see his home now occupied by families under decree by the Provisional Government. One day Yuri returns unexpectedly to find their living quarters bitter cold, and he yells at Tonya for jeopardizing the health of their son. It is soon revealed that there is no fuel available to keep the fire lit. The second outtake, "**The Stove's Out**," was scored to reflect Yuri's sense of shame for reprimanding Tonya, and also his sense of anger at the cruelty of their circumstances. The third piece in this sequence, "**Yevgraf Snaps His Fingers**," is beckoned by a visit from Colonel Yevgraf, who reveals himself as Yuri's half brother. The listener can hear a variety of tones, moods, and colors when the two brothers enter into their night-long discourse as Yevgraf warns Yuri that his poetry has put him in jeopardy with the government.

"**Evening Bells — Moscow Station**" is a vesper that underscores a quiet moment at a train station, as Yuri and his family lie resting amid hundreds of people awaiting the boxcars that will take them far from revolution-torn Moscow. Throughout the arduous journey, the director David Lean relied heavily on sound — the loud rumblings and whistles of the train, the creaking of the wooden bunks, the distant gun fire — to help portray the discomfort of the

passengers and to contrast the hope abiding in this freedom train. To maintain this effective use of sound, three dramatic score pieces were cut from the sequence. They receive their premiere issue on this album. "**Flags Flying Over The Train**" was to score a point-of-view shot from atop the train as it races down the track, red flags pounding wildly in the wind, followed by an interior scene of the passengers in restless sleep. "**Yuri Gazing Through A Tiny Open Hatch**" was written for a moment when Yuri, unable to sleep, opens a small air hatch, only to be stunned at the vista of snow-covered wasteland. The most interesting of the three outtakes is "**The Door Is Banged Open**." The railway laborers yank open the door to dispose of refuse, but the opening is veiled by an eery white curtain of ice. The listener can hear the precise instant in the score that expounds the breaking ice, followed later by discord as passengers gaze in horror at the destruction of an entire village.

The boxcars are forced to stop, allowing a more important train to pass. A red engine with waving flags speeds by as the crowd yells "Strelnikov!" One woman notes with contempt, "Yes, that's Strelnikov ..." as the focus turns to the last car of the Red Partisan train, and the soul of the revolution is revealed in the face of ... Pasha. Jarre follows this enlightenment with a dauntless reprise of "Military Parade" (**Intermission**).

While the train is delayed on the track, Yuri is drawn into the woods by the sun and the sound of a waterfall ("**Yuri Follows The Sound Of The Waterfall**"). Yuri's pleasure is captured in the score with the use of "Lara's Theme." The beauty of the moment is cut short when Yuri is brought face to face with Red leader General Strelnikov, whom Yuri recognizes as Pasha. Yuri is allowed to return to the train, and the family continues on their journey to Varykino and safety, underscored by some of Jarre's most lively music ("**Tonya And Yuri Arrive At Varykino**"). The music darkens to reflect their frustration as they discover the house has been locked up by government order. However, the modest guest cottage is not locked, and the family begins to settle in their new home ("**They Didn't Lock The Cottage**").

One of the most memorable moments in *Doctor Zhivago* is the changing of the seasons at the Varykino Cottage. The listener can hear the monotonous passing of winter in "**Varykino Cottage, Winter Snow**" as Yuri longs for inspiration to write. It is clear that he's thinking of Lara. He begins to focus on a cluster of snow crystals covering the cottage window and smiles as the crystals melt away in a sweeping beam of sunlight. It is now springtime, and we see Yuri in a glorious field of daffodils. "**Yuri And The Daffodils**" consists primarily of "Lara's Theme" and is perhaps its most notable rendition in the film.

Yuri's trip to the library fatefully reunites him with Lara. They walk arm in arm through the town to Lara's apartment ("**On A Yuriatin Street**"). Yuri and Lara make love, scored by a poignant rendition of "Lara's Theme" ("**In Lara's Bedroom**"). Although Yuri returns to Tonya at the Varykino cottage, he cannot stay. The next morning, he is drawn again to Lara ("**Yuri Rides To Yuriatin**").

Yuri comes to terms with his commitment to his wife and unborn child. On the road home from his final goodbye to Lara, he is besieged by a group of Red soldiers and taken prisoner to tend to their wounded ("**Yuri Is Taken Prisoner By The Red Partisans**"). Jarre's score illustrates a dense forest on the edge of a vast, snow-covered clearing ("**For As Long As We Need You**") where the Red Partisans are staged in silence, anticipating their charge into battle.

In "**Yuri Is Escaping**," the listener hears the fatigue and defeat of the Red soldiers slowly crossing a snowy wasteland. There is a quiet strain of "Lara's Theme" as Yuri looks up to see the moon emerging from the winter clouds. He is renewed. Yuri allows

the soldiers to pass him by, leads his horse in the direction of the moon and slowly begins his journey back to Lara as the score swells with "Lara's Theme."

Exhausted and frostbitten, Yuri finds his way to Yuriatin and Lara's apartment. ("**Yuri Approaches Lara's Apartment**"). The apartment is empty, but he finds a note from Lara hoping he has made his way back to her. As Yuri enters the bedroom, he is agonized at his deteriorated image in the mirror, and he collapses ("**Yuri Looks Into The Mirror**"). This is one of Jarre's most blatant and effective uses of electronic music.

"**Lara And Yuri Arriving At Varykino**" captures a rare, playful moment as Yuri, Lara, and her daughter fly on a galloping sleigh ride bound for the Varykino House. They soon discover their sanctuary shrouded in snow and ice, inside and out. The mystery and wonderment is detailed in the score as Yuri and Lara wander cautiously through the ice palace. The music turns magical as they find a room untouched by the winter frost and a desk where Yuri can begin to write ("**Yuri Is Trying To Write**"). The listener can hear his thoughts and inspirations as the balalaika softly plucks the first notes of "Lara's Theme" marshaled by Yuri's pen: L-A-R-A. His solitude is disturbed by the mournful howling of wolves, perhaps a reminder of the hostile realities in the world outside the Varykino House. But he is able to banish the wolves with the wave of his hands and continues to write the first poem in what will become his legacy, *Lara: A Cycle Of Poems*. While Yuri writes, Jarre repeats various themes from the film to portray Yuri's gamut of memories and emotions, presented here in the sequence "**Yuri Frightens The Wolves Away, Part I**," "**Lara Reads Her Poem**," "**Yuri Frightens The Wolves Away, Part II**," and "**Yuri Works On**" (this final piece was cut from the film).

As Yevgraf concludes his chronicle with the saddening account of the lovers' deaths, the girl is still not quite convinced of her parentage. And neither is the audience. But as she walks away, Yevgraf sees she is toting a balalaika. Suddenly the audience recognizes the gift of inspiration first passed to Yuri from his mother, as it has also been passed to his and Lara's daughter. "Tonya! Can you play the balalaika?" Her young companion answers, "Can she play? She's an artist!" Yevgraf responds, "An artist ... Who taught you?" "No one taught her." "Ah," says Yevgraf, "**Then It's A Gift**" (**End Title**).

The album's finale is a treat: three selections (jazz, rock 'n' roll, and swing) of "**Lara's Theme**" featuring impromptu performances by members of the M-G-M Studio Orchestra recorded during the December 1965 scoring sessions.

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Design for WaterTower Music by Dale Voelker

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ORIGINAL MOTION PICTURE SOUNDTRACK

DOCTOR ZHIVAGO

1. **Overture** (4:22)
2. **Main Title** (2:38)
3. **Kontakion/Funeral Song** (3:15)
4. **Lara Is Charming** (1:16)
5. **The Internationale** (1:12)
6. **Lara And Komarovsky Dancing Up A Storm** (:40)
7. **Komarovsky With Lara In The Hotel** (3:51)
8. **Interior Student Cafe** (1:34) (outtake)
9. **Sventitsky's Waltz/After The Shooting** (2:17)
10. **Military Parade** (2:11)
11. **They Began To Go Home** (2:06)
12. **After Deserters Killed The Colonel** (1:05)
13. **At The Hospital** (1:00)
14. **Lara Says Goodbye To Yuri** (1:27)
15. **Tonya Greets Yuri** (:46) (outtake)
16. **The Stove's Out** (1:30) (outtake)
17. **Yevgraf Snaps His Fingers** (3:09) (outtake)
18. **Evening Bells - Moscow Station** (1:03)
19. **Flags Flying Over The Train** (1:04) (outtake)
20. **Yuri Gazing Through A Tiny Open Hatch** (:37) (outtake)
21. **The Door Is Banged Opened** (1:48) (outtake)
22. **Intermission** (:43)
23. **Yuri Follows The Sound Of The Waterfall** (:44)
24. **Tonya And Yuri Arrive At Varykino** (2:56)
25. **They Didn't Lock The Cottage** (1:33)
26. **Varykino Cottage, Winter Snow** (:57)
27. **Yuri And The Daffodils** (1:17)
28. **On A Yuriatin Street** (1:36)
29. **In Lara's Bedroom** (:34)
30. **Yuri Rides To Yuriatin** (:22)
31. **Yuri Is Taken Prisoner By The Red Partisans** (:49)
32. **For As Long As We Need You** (:40)
33. **Yuri Is Escaping** (2:17)
34. **Yuri Approaches Lara's Apartment** (:50)
35. **Yuri Looks Into The Mirror** (:30)
36. **Lara And Yuri Arriving At Varykino** (1:39)
37. **Yuri Is Trying To Write** (1:19)
38. **Yuri Frightens The Wolves Away, Part I** (:49)
39. **Lara Reads Her Poem** (:40)
40. **Yuri Frightens The Wolves Away, Part II** (1:55)
41. **Yuri Works On** (:52) (outtake)
42. **Then It's A Gift (End Title)** (1:43)
43. **Lara's Theme (jazz version)** (1:57)
44. **Lara's Theme (rock 'n' roll version)** (2:39)
45. **Lara's Theme (swing version)** (1:15)

Produced by Marilee Bradford and Bradley Flanagan

WATERTOWER MUSIC

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